

AUGENER & C^{OS} EDITION.

N^o 7778.

MÉTHODE
DE
VIOLONCELLE

A. PIATTI.

Complete.

AUGENER & C^{os} EDITION.

N^o 7778.

Méthode de Violoncelle

Tirée des œuvres instructives

DE

Dotzauer, Duport, Kummer,

Lee, Romberg, etc.



Editée et augmentée

par

A. PIATTI.

Also in Three Books.

- BOOK I. — N^o 7778 a
- BOOK II. — N^o 7778 b
- BOOK III. — N^o 7778 c

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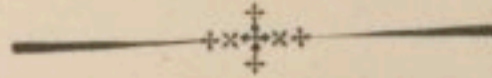
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1882⁺



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MÉTHODE DE VIOLONCELLE.



POSITION OF THE VIOLONCELLO.

Position du Violoncelle.

The player should sit on the fore part of the chair placing his legs in such a way as to bring his feet on the same level and rather apart. The instrument should be held so that the lower part of the front edge may come on the right calf and the lower part of the back edge on the left calf of the player. The sides of the edges should not be too much covered by the calf of the leg as that might impede the vibration of the instrument. The player should hold himself in a natural and easy position and especially sit upright. The upper part of the back of the violoncello should rest lightly against the chest. Care should also be taken to hold the instrument high enough so that in playing the bow shall not touch the left knee or the right thigh.

On doit s'asseoir sur le bord de la chaise, placer les jambes devant soi de manière qu'les deux pieds se trouvent sur une même ligne, et un peu en dehors. On appuie le coin inférieur de la table du Violoncelle contre le mollet droit, et le coin inférieur du fond contre le mollet gauche. Il faut éviter de couvrir les éclisses, pour ne pas nuire à la vibration des sons. Le corps doit être maintenu dans une position aisée, naturelle, et surtout droite. Le haut du fond doit s'appuyer très légèrement contre la poitrine. Il faut tenir le Violoncelle assez élevé pour que l'archet ne touche point le genou gauche, quand on joue sur la première corde; ni la cuisse droite, quand on joue sur la quatrième.

POSITION OF THE LEFT HAND AND OF THE FINGERS.

Position de la main gauche et des doigts.

The left hand should be rounded on the finger-board, and the thumb placed at the back of the neck almost opposite the second finger. The fingers ought also to be rounded as much as possible so that the upper joint shall fall perpendicularly on the string. The left elbow must not be raised and it must also not rest on the instrument. The right arm is to be held in an easy position, at some distance from the body.

La main gauche doit s'arrondir sur la touche, et le pouce doit se placer derrière le manche, presque vis-à-vis du 2^me doigt. Il faut arrondir les doigts autant que possible, de manière que la première phalange tombe perpendiculairement sur la corde. Il ne faut pas lever le coude gauche, ni l'appuyer sur l'instrument. Le bras doit se maintenir dans une position aisée, et à quelque distance du corps.

POSITION OF THE RIGHT HAND.

Position de la main droite.

The right hand should hold the bow between the thumb and fingers. The first finger should be laid on the stick so as to bend slightly round one half of it. The second finger falls on the hairs of the bow near the nut, the third is naturally placed beside the second and the fourth in lightly touching the stick serves to balance the bow. The thumb is placed opposite the second and third fingers. On the whole, the bow should be held naturally without stiffness, and with the fingers not too close together, nor too far apart.

La main droite tient l'archet entre le pouce et les autres doigts. L'index doit être un peu plié, de manière à embrasser la moitié de la baguette. Le second doigt s'appuie sur les crins près de la hausse, le troisième se place naturellement à côté du second, le quatrième touche la baguette légèrement, et maintient l'archet en équilibre. Le pouce se pose entre le second et le troisième doigt. En général, il faut poser les doigts naturellement sur la baguette, ni trop près ni trop loin l'un de l'autre, et sans raideur.

POSITION AND MOVEMENT OF THE BOW.

Position et mouvement de l'archet.

The bow must be placed two inches from the bridge at right angles, for the upbow as well as the down-bow and in such a way that the point should never be raised towards the finger-board nor lowered towards the bridge. The change from one string to another ought to be made by the wrist. The wrist must be curved slightly outwards when playing on the first string, and rather inwards for the fourth string.

If the whole length of the bow has to be used, it is essential to keep the elbow of the right arm well open, without holding it too much backwards or forwards. The upper part of the arm should always be close to the body and the fore-arm must execute all the movements of the bow, the upper part of the arm and the shoulder remaining almost immovable.

The bow must not be drawn across the strings roughly but, in order to ensure a good tone, it must be used in its length with facility and lightness. To obtain good execution, there must always be a perfect ensemble between the movements of the bow and the fingers of the left hand.

On pose l'archet à deux pouces environ du chevalet, et il faut le maintenir à angle droit avec la corde; en tirant comme en poussant; de manière que la pointe ne s'élève jamais vers la touche, et ne s'abaisse point vers le chevalet. Le passage d'une corde à l'autre doit se faire avec le poignet. Quand on joue sur la première corde, le poignet se plie un peu en dehors; en dedans, quand on joue sur la quatrième.

Si l'on emploie toute la longueur de l'archet, il est essentiel de bien ouvrir le coude droit, sans le porter en avant ou en arrière. La partie supérieure du bras doit être toujours rapprochée du corps; c'est l'avant-bras qui doit exécuter tous les mouvements de l'archet; la partie supérieure et l'épaule restent presque immobiles.

Pour obtenir un beau son, il faut conduire l'archet avec aisance et légèreté, d'un bout à l'autre, et attaquer les cordes sans rudesse. Un parfait ensemble entre les mouvements de l'archet et ceux des doigts de la main gauche est indispensable pour obtenir une belle exécution.

ON THE VALUE OF NOTES, BARS AND RESTS.

De la Valeur des Notes, des Mesures, et des Silences.

The length and value of each sound is indicated by different notes. The following table contains the different kinds of notes and rests.

La durée et la valeur de chaque son est indiquée par la différence de forme des notes. Voici un tableau des différentes espèces de notes et de silences.

Semi-breve. (equal to four crotchets.) <i>Ronde.</i> (qui vaut quatre noires.)	Minim. (two crotchets.) <i>Blanche.</i> (deux noires.)	Crotchet. <i>Noire.</i>	Quaver. (half of a crotchet.) <i>Croche.</i> (demi-noire.)	Semi-quaver. (quarter of a crotchet) <i>Double Croche.</i> (quart de noire.)	Demi-semi-quaver. <i>Triple Croche.</i>
Rests corresponding to the above notes. <i>Silences qui correspondent aux notes ci-dessus.</i>					
Semi-breve rest. <i>Pause.</i>	Minim rest. <i>Demi-Pause.</i>	Crotchet rest. <i>Soupir.</i>	Quaver rest. <i>Demi-Soupir.</i>	Semi-quaver rest. <i>Quart de Soupir.</i>	Demi-semi-quaver rest. <i>Demi-quart de Soupir.</i>

Semi-demi-semi-quaver. <i>Quadruple Croche.</i>	Demi-semi-demi-semi-quaver. <i>Cingtuple Croche.</i>	Four semi-breves. (or $\frac{16}{4}$ crotchets.) <i>Quatre Rondes.</i> ou $\frac{16}{4}$ noires.	Two semi-breves. (or $\frac{8}{4}$ crotchets.) <i>Deux Rondes.</i> ou $\frac{8}{4}$ noires.
Corresponding rests. <i>Silences correspondants.</i>		Four semi-breve rests. <i>Bâton de quatre pauses.</i>	Two semi-breve rests. <i>Deux Pauses.</i>
Semi-demi-semi-quaver rest. <i>Seizième de Soupir.</i>	Demi-semi-demi-semi-quaver rest. <i>Trente-deuxième de Soupir.</i>	4	2

Notes that are equal to four semi-breves are only to be found in ancient church music; but the music of the present day contains rests that correspond to those kind of notes.

Eight semi-breve rests. *Huit Pauses.* Three semi-breve rests. *Trois Pauses.*

Les notes équivalant à quatre rondes ne se trouvent que dans l'ancienne musique spirituelle, mais les silences qui y correspondent se trouvent dans toute la musique de nos jours.

SYNOPTICAL TABLE.

of the different ways of dividing a bar in common time.

TABLEAU SYNOPTIQUE.

des différentes manières de partager la mesure à quatre tems.

If the notes should be on the same degree, and there should be want of space, they can be indicated by strokes, as in the adjoining example. This modification is frequently used.

Quand la place manque et qu'il s'agit de notes au même degré, on les marque par des traits comme ci-près. Cette modification est assez fréquente.

THE TUNING OF THE VIOLONCELLO.

Manière d'accorder le Violoncelle.

After having tuned the A string with a tuning fork or any other instrument, it must be sounded together with the D string so as to tune it a fifth below. The G and C strings must be tuned in the same way.

The natural sounds on each string are the following: —

Après avoir accordé la corde de La avec un autre instrument ou le diapason, on attaque la corde de Ré ensemble avec celle-ci, pour l'accorder à la quinte au dessous de la première corde. On procède de la même manière avec les cordes de Sol et d'Ut. —

Les sons naturels de chaque corde sont les suivants: —



The zero (0) indicates that the string is open, 1, for the first finger, 2, the second, 3, the third and 4, the little finger. When there are no sharps or flats marked beside the clef, then the key of the piece will be C major. A scale has seven sounds, the eighth note being a repetition of the first note, and called the octave. C is the tonic, D, the second, E, the third, F, the fourth, G, the perfect fifth, A, the sixth, B, the seventh, and C the octave.

Le zero (0) indique que la corde est à vide, 1, le premier, 2, le second, 3, le troisième et 4 le petit doigt. Quand il n'y a près de la clé aucun dièse (♯) ni bémol (♭), le ton dans lequel on joue, est celui d'Ut majeur. — Une gamme a sept sons, Le huitième est la répétition du premier son et la termine par ce que l'on nomme l'octave. — L'Ut, est la note tonique, Ré, la seconde, Mi, la tierce, Fa, la quarte, Sol, la quinte juste, La, la sixte, Si, la septième, Ut l'octave.

FIRST EXERCISE ON THE FOUR OPEN STRINGS.

Premier Exercice sur les quatre cordes à vide.

▲ The down-bow. Generally used on the strong part of the bar.

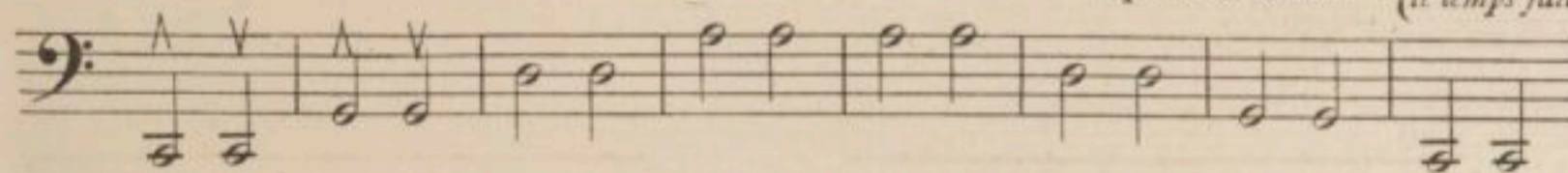
▼ The up-bow. Generally used for the weak part of the bar.

▲ tirez l'archet.

▼ laissez l'archet.

On l'emploie ordinairement dans le temps fort de la mesure.

On l'emploie ordinairement dans le temps faible de la mesure.



The whole length of the bow should be used, and in general the player should get accustomed to a long stroke, this being not only an excellent exercise for the wrist, but tending to make the arm supple. The pupil must take great care to place his fingers close together for the semi-tones, indicated thus: ~, and to separate them for the whole tones, he should also not raise his fingers unnecessarily, especially in passing from one string to another.

Il faut employer toute la longueur de l'archet, et en général tâcher de s'habituer à un trait bien allongé, tant parce que c'est un excellent exercice pour le poignet, que parce qu'on acquiert ainsi de la souplesse dans le bras. L'élève doit avoir grand soin de rapprocher les doigts pour les demi tons, indiqués par ~, et les écarter pour les tons entiers, aussi ne doit il pas lever les doigts sans nécessité, surtout en passant d'une corde à l'autre.

The entire length of the bow to be used for each note. | *Toute la longueur de l'archet pour chaque note.*

The A string.
Corde de La.

The D string.
Corde de Ré.

The G string.
Corde de Sol.

The C string.
Corde d'Ut.

In order to change the string, the pupil should arrest the bow at each extremity without raising it, so that the movement of the arm and wrist may be well regulated.

L'élève devra, pour changer de corde, arrêter un moment l'archet à chaque extrémité, mais sans le lever, jusqu'à ce que les mouvements du bras et du poignet soient bien réglés.

1.

2.

3.

4.

5.

4. *Fingering: ○ 3 1 ○ 1 4 3 1 3 ○ 4 3 4 1 ○ 4 ○ 3 1 ○ 1 4 3 1 3 ○ 4 3 4 1 ○ 4 ○ 2 1 ○*

5. *Fingering: ○ 1 3 1 3 4 ○ 4 ○ 1 2 1 3 4 ○ 4 ○ 1 2 1 2 4 2 1 ○ 1 ○ 4 3 4 2 1 ○ 1 ○ 4 3 4 3 1 ○*

6. *Fingering: ○ 4 1 ○ 3 1 4 2 ○ 4 1 ○ 3 1 4 2 ○ 4 4 2 3 1 1 ○ ○ 4 4 2 3 1 1 ○ ○*

SCALES AND EXERCISES IN THE FIRST POSITION.

Gammes et Lecons dans la première Position.

Every major scale possesses its relative minor, the key-note of which is to be found a third minor below. The seventh note is raised half a tone in ascending, this forms the note leading to the octave. The sixth is also raised half a tone, forming thus a major sixth. In descending the scale, the alteration of sixth and seventh is omitted.

The sharp (♯) raises a note before which it is placed a semitone, the flat (♭) lowers the note a semitone, and a natural (♮) restores the note which had become sharp or flat to its original pitch. Sometimes the note is raised two semitones by a double sharp (x) or lowered two semitones by a double flat (bb); and to restore the note to its original pitch, a natural must be used first, and then a sharp or flat as the case may be. (x♯ or bb.)

Chaque gamme majeure a aussi sa gamme mineure relative qui est située à une tierce mineure au-dessous. La septième note y est haussée, en montant, d'un demi-ton pour former la sensible qui conduit à l'octave. Ordinairement la sixième se hausse aussi d'un demi-ton et forme alors la grande Sixte. En descendant on supprime l'alteration de la septième et de la sixte.

Le Dièze (♯) hausse d'un demi-ton la note devant laquelle il est placé; le Bémol (♭) la baisse d'autant, et le Bécarré (♮) remet dans son ton primitif la note altérée par le dièze ou le bémol. Quelquefois la note est haussée de deux demi-tons par un double Dièze (x) ou baissée également de deux demi-tons par un double Bémol (bb) alors il faut pour la rétablir dans son ton primitif, d'abord un bécarré, et puis, soit le signe du dièze, soit celui du bémol. (x♯ ou bb.)

Scale of C major.

Gamme en Ut majeur.

Fingering: 4 ○ 1 2 4 ○ 1 2 1 ○ 4 2 1 ○ 4 3 1 ○ 4 3 1 ○

1.

2.

Use the whole length of the bow on the minims and the half on each crotchet.
Toute la longueur de l'archet sur les blanches et la moitié sur chaque noire.

LEE.

3.

DOTZAUER.

4.

Scale of A minor.
Gamme en La mineur.

The whole length of the bow to be used lightly on every note.
Employez toute la longueur de l'archet sur chaque note avec légèreté.

LEE.

5.

KUMMER .

6.

6.

LEE .

7.

7.

pizz.

arco

pizz.

Scale of G major.
 Gamme en Sol majeur.

10.

mf

Scale of E minor.
Gamme en Mi mineur.

11.

DOTZAUER.

12.

ROMBERG.

13.

Scale of D major.
Gamme en Ré majeur.

The entire length of the bow to be used on each note.
Toute la longueur de l'archet sur chaque note.

LEE.

14.

15.

16.

Scale of B minor.
Gamme en Si mineur.

Each note to be played firmly without any stiffness.
Attaquez chaque note avec fermeté, mais sans raideur.

17.

DOTZAUER.

18.

Scale of A major.
Gamme en La majeur.

ROMBERG.

19.

KUMMER.

20.

Musical score for 'KUMMER.' featuring two systems of piano accompaniment. The first system has two staves with a treble clef and a 3/4 time signature. The second system has two staves with a bass clef and a 3/4 time signature. The music includes various notes, rests, and fingerings.

DOTZAUER.

21.

Musical score for 'DOTZAUER.' featuring two systems of piano accompaniment. The first system has two staves with a treble clef and a 6/8 time signature. The second system has two staves with a bass clef and a 6/8 time signature. The music includes various notes, rests, and fingerings.

Scale of F# minor.
Gamme en Fa# mineur.

ROMBERG.

22.

LEE.

23.

Scale of F major.
Gamme en Fa majeur.

A small length of bow to be used for each quaver.
Employez peu d'étendue d'archet sur chaque croche.

24.

Musical score for exercise 24, measures 1-4. It consists of two systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with similar notation. Fingerings and bowing marks are present throughout.

25.

Musical score for exercise 25, measures 1-4. It consists of two systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with similar notation. Fingerings and bowing marks are present throughout.

KUMMER.

26.

Scale of D minor.
Gamme en Ré mineur.

ROMBERG.

27.

28.

Scale of B flat major.
 Gamme en Si^b majeur.

Each minim to be slightly accented.
Accentuez un peu chaque blanche.

29.

30.

Scale of G minor.
Gamme en Sol mineur.

KUMMER.

31.

32.

First system of exercise 32, featuring a treble and bass clef with various fingerings and slurs.

Second system of exercise 32, featuring a treble and bass clef with various fingerings and slurs.

Third system of exercise 32, featuring a treble and bass clef with various fingerings and slurs.

Scale of E flat major.
Gamme en Mi b majeur.

Scale of E flat major, showing a single staff with fingerings.

33.

First system of exercise 33, featuring a treble and bass clef with slurs and fingerings.

Second system of exercise 33, featuring a treble and bass clef with slurs and fingerings.

Third system of exercise 33, featuring a treble and bass clef with slurs and fingerings.

EXERCISES ON SEPARATE BOWING IN SEMI-QUAVERS.

Exercices du détaché ordinaire des doubles croches.

The following exercises should be played lightly with the middle of the bow, the bow remaining on the string: each note to be of equal value and strength, whether in the up-bow or the down-bow. The pupil should first study these exercises slowly, and then quicken the time until the wrist becomes properly supple.

Les exercices suivants doivent être détachés légèrement du milieu de l'archet, qui ne doit pas quitter la corde: chaque note d'une valeur et d'une force égales, soit en tirant soit en poussant. On étudiera ces exercices d'abord lentement et on accélérera le mouvement, quand le poignet aura acquis la souplesse nécessaire.

The image contains ten staves of musical notation for violin exercises. Each staff begins with a bass clef and a key signature of one sharp (F#). The exercises are as follows:

- Staff 1: A single line of eighth notes in a C major scale, starting on G2 and ending on G3.
- Staff 2: A line of eighth notes in a C major scale, starting on G2 and ending on G3, with a slur over the first four notes.
- Staff 3: A line of eighth notes in a C major scale, starting on G2 and ending on G3, with a slur over the first four notes.
- Staff 4: A line of eighth notes in a C major scale, starting on G2 and ending on G3, with a slur over the first four notes.
- Staff 5: A line of eighth notes in a C major scale, starting on G2 and ending on G3, with a slur over the first four notes.
- Staff 6: A line of eighth notes in a C major scale, starting on G2 and ending on G3, with a slur over the first four notes.
- Staff 7: A line of eighth notes in a C major scale, starting on G2 and ending on G3, with a slur over the first four notes.
- Staff 8: A line of eighth notes in a C major scale, starting on G2 and ending on G3, with a slur over the first four notes.
- Staff 9: A line of eighth notes in a C major scale, starting on G2 and ending on G3, with a slur over the first four notes.
- Staff 10: A line of eighth notes in a C major scale, starting on G2 and ending on G3, with a slur over the first four notes.

ON THE AGILITY OF THE FINGERS.

De l'agilité des doigts.

Exercise to accustom the pupil to use the second and third fingers alternatively, and to bring them close together for the semitones;

There should be continued practice on the same string, until the study can be played evenly and in time.

Exercice pour habituer l'élève à employer alternativement le 2^{me} et le 3^{me} doigt, et à les rapprocher pour les demi tons, on le travaillera longtemps sur la même corde, jusqu'à ce que l'on puisse l'exécuter avec égalité et en mesure.

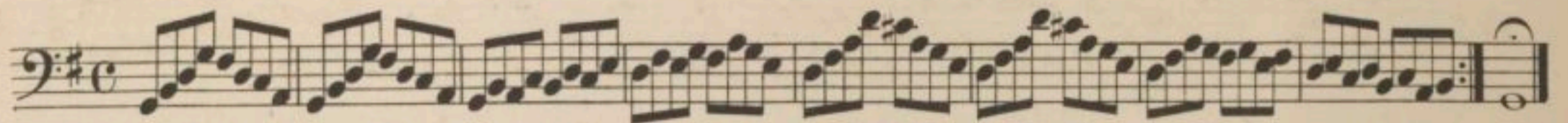
The musical score consists of four numbered exercises (1, 2, 3, 4), each presented in three staves. The first staff of each exercise is in bass clef with a 3/4 time signature. The second and third staves are in bass clef with a 3/4 time signature. Each exercise is a sequence of eighth-note patterns, often grouped with slurs, and includes a repeat sign at the end of the first four measures. Exercise 1 starts with a natural key signature. Exercise 2 has one sharp (F#). Exercise 3 has two sharps (F# and C#). Exercise 4 has one flat (Bb). The patterns involve alternating between the second and third fingers and include semitone intervals.

EXERCISES ON THE DIFFERENT BOWINGS.

Exercices des différents coups d'archet.

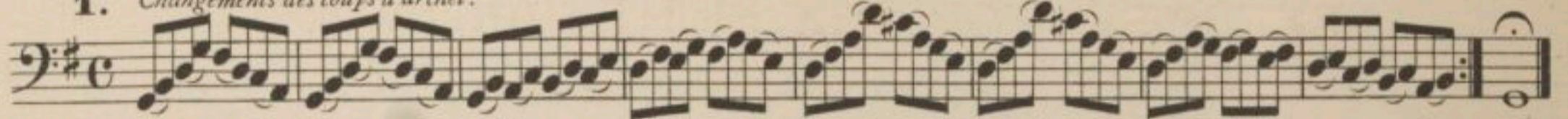
The pupil should practise carefully each form of bowing, always using the down bow for the first note.

L'élève devra étudier avec le plus grand soin chacun des coups d'archet indiqués, en tirant toujours sur la première note.



Changes of bowing.

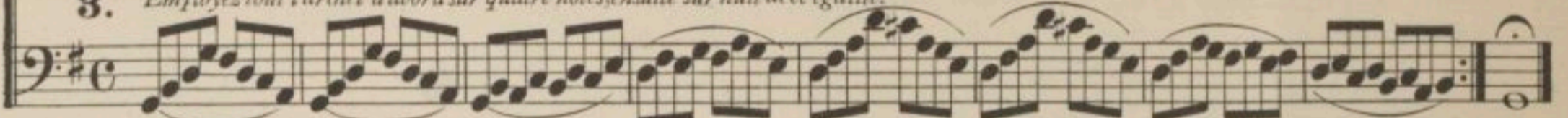
1. *Changements des coups d'archet.*



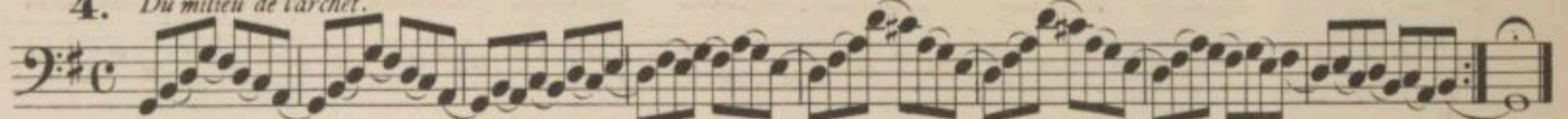
2. To be played with the middle of the bow.
Du milieu de l'archet.



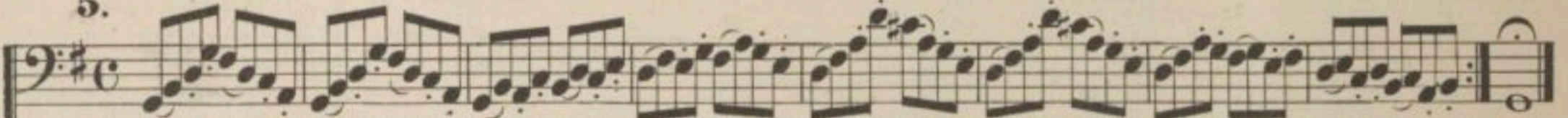
3. Use the whole of the bow first on four notes, then evenly on eight.
Employez tout l'archet d'abord sur quatre notes, ensuite sur huit avec égalité.



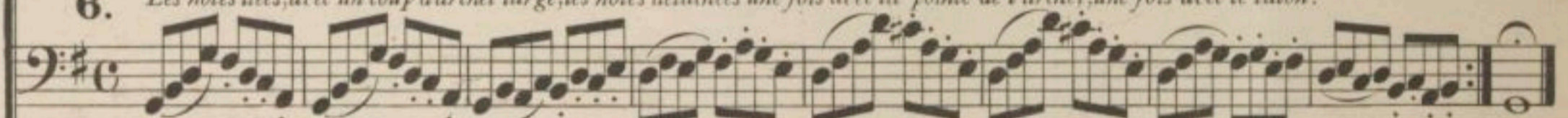
4. To be played with the middle of the bow.
Du milieu de l'archet.



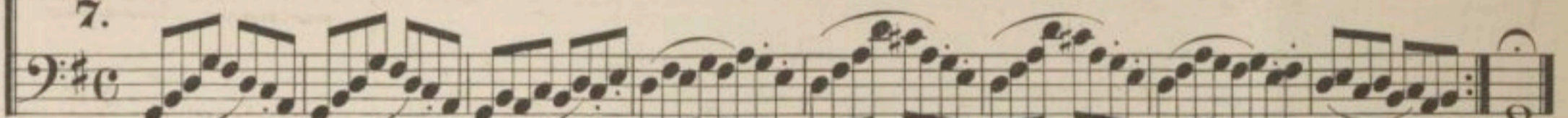
5.



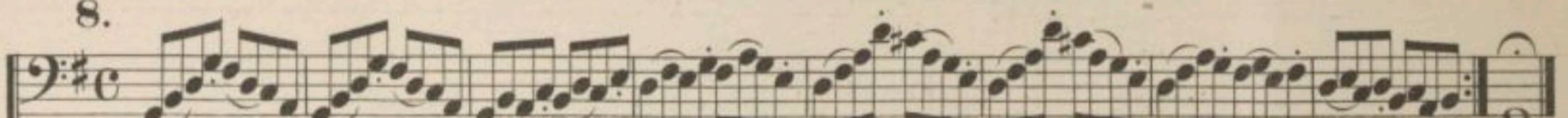
6. The tied notes to be played with a long bow, and the staccato notes once with the point, and once with the heel of the bow.
Les notes liées, avec un coup d'archet large, les notes détachées une fois avec la pointe de l'archet, une fois avec le talon.



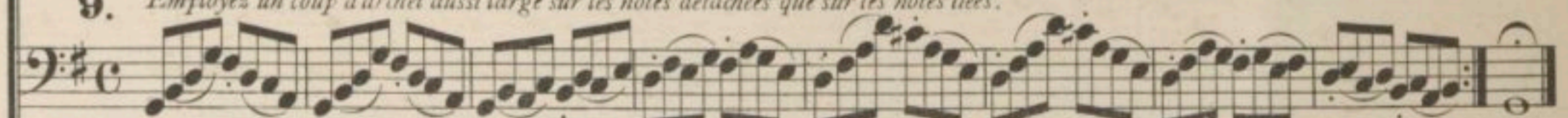
7.



8.



9. Use the same length of bow on the staccato notes as on the tied notes.
Employez un coup d'archet aussi large sur les notes détachées que sur les notes liées.



10.



A long drawn bow is required for the dotted notes, but for the semiquavers, a much shorter one is used.
Les notes pointées exigent un coup d'archet allongé, tandis qu'on en emploie très peu pour les doubles croches.

11.

CHANGES OF BOWING.
Changement des coups d'archet.

TABLE OF THE DIFFERENT POSITIONS WITHOUT THE THUMB.
Tableau des differentes positions dans le manche.

In the four first positions the thumb must follow the hand and be opposite the second finger, but in the fifth and sixth position the thumb is to remain in the same place as in the fourth position
In going through the different positions, the thumb must follow the hand, leaning lightly on the neck.

*Dans les quatre premières positions, le pouce doit conserver rigoureusement sa place vis-à-vis le 2^{me} doigt; mais dans la 5^{me} et 6^{me} position on doit le garder à la même place que dans la 4^{me} position.
En parcourant les diverses positions, il faut que le pouce suive la main, et s'appuie légèrement sur le manche.*

	1 st Pos. <i>1^{re} Pos.</i>	2 nd Pos. <i>2^{me} Pos.</i>	3 rd Pos. <i>3^{me} Pos.</i>	4 th Pos. <i>4^{me} Pos.</i>	5 th Pos. <i>5^{me} Pos.</i>	6 th Pos. <i>6^{me} Pos.</i>
On the A string. <i>Sur la corde de La.</i>						
		E D E <i>Ut Ré Mi</i>	D E F <i>Ré Mi Fa</i>	E F G <i>Mi Fa Sol</i>	F G A <i>Fa Sol La</i>	G A B <i>Sol La Si</i>
On the D string. <i>Sur la corde de Ré.</i>						
On the G string. <i>Sur la corde de Sol.</i>						
On the C string. <i>Sur la corde d'Ut.</i>						

EXERCISES ON THE FOUR FIRST POSITIONS.

Exercices des quatre premières positions.

1st String.)
1^{re} Corde.)

2nd string.)
2^{me} Corde.)

3rd string.)
3^{me} Corde.)

4th string.)
4^{me} Corde.)

FIRST POSITION,

WITH THE USE OF THE HALF POSITION.

Première Position avec l'emploi de la demi-Position.

KUMMER.

SECOND POSITION.

Deuxième Position.

1st string.)
1^{re} Corde.)

2nd string.)
2^{me} Corde.)

3rd string.)
3^{me} Corde.)

4th string.)
4^{me} Corde.)

FOURTH POSITION.
Quatrième Position.

1st string.)
1^{re} Corde.)

2nd string.)
2^{me} Corde.)

3rd string.)
3^{me} Corde.)

4th string.)
4^{me} Corde.)

EXERCISE

FOR THE SUCCESSIVE USE OF THE FOUR POSITIONS.
Exercice pour l'emploi successive des quatre Positions.

1st Position.
1^{re} Position.

2nd Pos.
2^{me} Pos.

3rd Pos.
3^{me} Pos.

4th Pos.
4^{me} Pos.

ON THE DIFFERENT CLEFS.

Des différentes Clés.

The use of one clef is not sufficient for the extensive compass of the Violoncello. The C clef 4th line, is the most frequently used after the F clef. It is therefore indispensable and all students should learn it.

The notes of the G clef are played in two different ways:

- (1) In the original pitch.
- (2) An octave lower than the written notes. This is however a mistake, and although some composer did mean it so, yet there are instances when one is doubtful how to play it; therefore it would be desirable that this manner of writing and playing an octave lower be entirely abandoned.

In order to examine the difference of these clefs, and to compare the relation they bear to each other, they have been arranged in order in the following table.

Le violoncelle a trop d'étendue pour qu'une clé lui suffise. Après la Clé de Fa, c'est la Clé d'Ut 4^{me} ligne qu'on emploie le plus souvent, qui est par conséquent indispensable, et que tous les élèves doivent apprendre

On joue les notes de la Clé de Sol, de deux manières différentes:

- (1) *A leur véritable diapason.*
- (2) *Une octave au dessous du diapason où les notes sont écrites. Ceci est cependant une erreur et malgré que quelque compositeur l'aient écrite de cette manière, il y a des cas où l'on est douteux comment l'exécuter; il serait donc à désirer que cette manière d'écrire et de jouer une octave plus bas fut abandonnée.*

Pour examiner la différence de ces Clés, et pour mieux comparer leur rapport réciproque, elles sont classées dans le tableau suivant d'après leur unisson.

The diagram illustrates the relationship between four different clefs: F Clef (Clé de Fa), C Clef (Clé d'Ut, 4th line), G Clef (Clé de Sol, 1), and G Clef (Clé de Sol, 2). The notes are arranged in a continuous scale across the staves. Labels above the notes indicate their names in French: 'mi fa sol la si ut' and 'ré mi'. A dashed line with the number '8' indicates an octave relationship between the two G Clef staves.

ON TIME, TEMPO.

De la Mesure, Tempo.

Italian is generally used to indicate the time in which a piece ought to be played.

Pour indiquer la mesure dans laquelle un morceau doit être joué, on se sert généralement de la langue italienne.

LARGO.	{ broad, very slow: { <i>trainé, très lent:</i>	} ♩ = 50 .
GRAVE.	{ slow, very solemn and grave: { <i>lent, très grave et sérieux dans l'exécution:</i>	} ♩ = 54 .
LARGHETTO.	{ less slow than Largo and Grave: { <i>moins lent que Largo et Grave:</i>	} ♩ = 56 .
LENTO.	{ less slow than Larghetto: { <i>moins lent que Larghetto:</i>	} ♩ = 60 .
ADAGIO.	{ less slow than Lento: { <i>moins lent que Lento:</i>	} ♩ = 69 .
ANDANTINO.	{ going gently. It is the diminutive of Andante and is slower than Andante: { Nevertheless, musicians are not agreed on this point, as some takes it quicker than Andante. { <i>marchant à petits pas. C'est un diminutif d'Andante et plus lent qu'Andante:</i> { <i>Cependant les musiciens ne sont pas d'accord sur ce point, il y en a qui le prennent plus vite que l'Andante.</i>	} ♩ = 76 .
ANDANTE.	{ going at a moderate pace: { <i>marchant:</i>	} ♩ = 80 .
ALLEGRETTO.	{ rather lively: { <i>assez vif:</i>	} ♩ = 100 .
ALLEGRO.	{ merry lively: { <i>vif, gai:</i>	} ♩ = 116 .
PRESTO.	{ quick: { <i>vite:</i>	} ♩ = 138 .
PRESTISSIMO.	{ very quick: { <i>très vite:</i>	} ♩ = 160 .

In addition to these terms, a great number of words have been adopted to decide the given time such as: MODERATO, at a moderate pace. ALLEGRO MODERATO is less rapid than ALLEGRO without the term MODERATO. But if the piece of music is marked only with MODERATO, it should be played in such a way as to observe the medium between quick and slow, therefore neither too quick nor too slow.

POCO or UN POCO, a little; NON TANTO, not so much; NON TROPPO, not too much, these terms are generally added to the principal designation of the time, to show that it is to be moderated, whether quick or slow; the same applies to the following terms: NON MOLTO, not much; NON PRESTO, not quick; MOLTO, much; ADAGIO MOLTO, very slowly. (this is rarely made use of.) But the following expressions are used: MOLTO ALLEGRO, very quick, VIVO or VIVACE, lively, vivacious; ALLEGRO VIVACE, in a lively manner, with fire; ASSAI, very, much, ALLEGRO ASSAI, very quick, but less quick than presto; CON MOTO, with movement; ANDANTE CON MOTO, going at a moderate pace, with movement; CON PIÙ MOTO, with more movement; (this is often used.) But if this increase of movement is to be made insensible, or little by little, then the following expressions are to be made use of: POCO a POCO CRESCENDO, or POCO a POCO PIÙ PRESTO; QUASI, almost, for example: ANDANTE quasi ALLEGRETTO means ANDANTE almost ALLEGRETTO.

On a adopté outre cela un grand nombre de mots destinés à déterminer d'avantage la mesure prescrite, tels que: MODERATO, modéré. ALLEGRO MODERATO est moins rapide qu'ALLEGRO, sans la denomination MODERATO. Mais si le morceau de musique est marqué de MODERATO seul, il doit être joué d'une manière qui tiennne le milieu entre rapide et lent ainsi ni trop vite, ni trop lentement.

POCO ou UN POCO, un peu; NON TANTO, pas tant; NON TROPPO, pas trop, sont ajoutés ordinairement à la désignation principale de la mesure, et indiquent qu'elle doit être modérée, soit dans sa vitesse, soit dans sa lenteur; il en est de même des termes suivans. NON MOLTO, pas beaucoup; NON PRESTO, pas vite; MOLTO, beaucoup; ADAGIO MOLTO, très lentement, (on ne s'en sert que rarement.) Mais on dit: MOLTO ALLEGRO très-vite; VIVO ou VIVACE, vif, vivement; ALLEGRO VIVACE, vivement, avec vivacité, avec feu; ASSAI très; ALLEGRO ASSAI, très-vite; mais cependant moins vite que presto; CON MOTO, avec mouvement; ANDANTE CON MOTO, marchant avec mouvement; CON PIÙ MOTO, avec plus de mouvement (on s'en sert souvent.) Mais si l'on veut que cet accroissement, ou cette augmentation de mouvement se fasse insensiblement, ou peu à peu, on se sert des expressions POCO a POCO CRESCENDO, ou POCO a POCO PIÙ PRESTO; QUASI, presque, comme par exemple: ANDANTE quasi ALLEGRETTO, ANDANTE, presque ALLEGRETTO.

ON SHADES OF EXPRESSION IN MUSIC.

Des nuances dans la musique.

In music there are lights and shades as well as in painting.

In order to give the necessary instructions to performers on any instrument, and to make their playing perfect in all particulars, certain expressions in Italian are made use of, that language being considered the most appropriate for music. The initials of these words are often used, the explanation being given as follows:

F. ^{or} <i>ou</i>	Fr.	FORTE.	loud, with strength.	<i>fort, avec force.</i>
FF.		FORTISSIMO.	very loud, with much strength.	<i>très fort, avec beaucoup de force.</i>
P. ^{or} <i>ou</i>	P ^o	PIANO.	soft.	<i>doux.</i>
PP.		PIANISSIMO.	very soft.	<i>très doux.</i>
PPP.		PIANO PIANISSIMO.	as soft as possible.	<i>le plus doux.</i>
PF.		POCO FORTE.	rather loud.	<i>un peu fort.</i>
FP.		FORTE PIANO.	loud and then soft.	<i>fort et puis doux.</i>
mF. ^{or} <i>ou</i>	mezF.	MEZZO FORTE.	moderately loud.	<i>moitié fort.</i>
rF. ^{or} <i>ou</i>	rinF.	RINFORZANDO.	with continued accent.	<i>renforçant.</i>
Fz.		FORZANDO.	forced.	<i>forçant.</i>
sFz.		S FORZANDO.	with additional force.	<i>forçant d'avantage.</i>
SEMPRE FORTE.			always loud.	<i>toujours fort.</i>
SEMPRE PIANO.			always soft.	<i>toujours doux.</i>
A MEZZA VOCE.			half the power of the voice.	<i>à demi-voix.</i>
SOTTO VOCE.			in an under tone.	<i>à voix baissée.</i>
DOLCE.			soft.	<i>doux.</i>
CRES.		CRESCENDO.	increasing in loudness.	<i>croissant.</i>
DECRESCENDO.	}		decreasing in loudness.	<i>décroissant.</i>
CALANDO.			decreasing) in loudness some- tin.es in time .	{ <i>affaiblissant.</i>
DIMINUENDO.			diminishing the tone.	
MORENDO.			dying away.	<i>expirant.</i>

The following signs are also used:

	{ increasing, becoming louder.
	{ <i>croissant, devenant plus fort.</i>
	{ decreasing, diminishing, becoming softer.
	{ <i>decrecendo, diminuant devenant plus faible.</i>

These same marks are used in smaller dimensions: \rhd shows that there ought to be a slight pressure at the beginning, on the other hand, \lleftarrow indicates that this pressure will occur at the close. If the two signs are joined together in this way, $\rhd\lleftarrow$ there must first be an increase, and then a decrease of sound.

In addition to these expressions there are a great number of words in use, either to show how the piece is to be played, or to indicate the character of the composition.

La musique a ses nuances et ses contrastes comme la peinture a ses ombres et ses lumières.

Pour pouvoir donner à ceux qui jouent d'un instrument les instructions et directions nécessaires, pour donner à leur jeu ces nuances et cette perfection d'ensemble et de détails qui en font la beauté, on se sert de certaines expressions et locutions empruntées à la langue italienne, comme celle qui est la plus propre à la musique. Souvent on ne met que les initiales de ces mots, en voici l'explication:

On se sert aussi de ces signes.

On se sert des mêmes signes dans de plus petites dimensions, et \rhd indique qu'il doit y avoir une courte pression au commencement, tandis que \lleftarrow montre que cette pression doit avoir lieu à la fin. Si l'on réunit les deux marques, ce qui donne cette figure $\rhd\lleftarrow$ on indique par là qu'on doit augmenter, puis après de nouveau diminuer.

Il y a encore un grand nombre d'autres termes dont on se sert aussi, soit pour marquer la manière dont on doit jouer la musique, soit pour indiquer le caractère de la composition.

SCALES AND EXERCISES

ON THE DIFFERENT POSITIONS WITHOUT THE THUMB.

Gammes et Leçons des différentes positions dans le manche.

C major.
Ut majeur

1
4th Pos.
4^{me} Pos.

2 4 2 1 4

1st Pos.
1^{re} Pos.

Cantabile. Tempo giusto.

1. *dol.*

4th Pos.
4^{me} Pos.

1st Pos.
1^{re} Pos.

4th Pos.
4^{me} Pos.

KUMMER.

3rd Pos.
3^{me} Pos.

p

4th Pos.
4^{me} Pos.

f

Allegro moderato.

2. *mf*

4th Pos.
4^{me} Pos.

p

Andante.

LEE.

3.

p

2nd Pos. 2^{me} Pos. 4th Pos. 4^{me} Pos. 1st Pos. 1^{re} Pos. 2nd Pos. 2^{me} Pos.

f *p* *f* *p*

4th Pos. 4^{me} Pos.

A minor.
La mineur.

1 2 4 1 2 4 1 2 4

3 4 2 1 4

4th Pos. 4^{me} Pos.

1st Pos. 1^{re} Pos.

Andantino.

4.

4th Pos. 4^{me} Pos. 1st Pos. 1^{re} Pos. 2nd Pos. 2^{me} Pos. 1st Pos. 1^{re} Pos.

1 2 2 0 1

1 2 2 0 1

2 4 1 4 1 4 1 4 4 1 4 4 2 2

half Pos.
demi Pos.

3rd Pos.
3^{me} Pos.

2 4 1 4

1 2 0 1

4 1 4 3 1 2

Moderato.

KUMMER.

5.

4 3 3 1 1 4 2 2 1 4 2 2 1 4 2 2 1 2

2nd Pos.
2^{me} Pos.

3rd Pos.
3^{me} Pos.

1st Pos.
1^{re} Pos.

3 2 4 4 1 4

2nd Pos.
2^{me} Pos.

3rd Pos.
3^{me} Pos.

p

4 2 2 1 1 4 2 2 1 4 3 3 1 1 4 3 3 2 2 3 2 1 0 2

1 0 0 4

2 1 0 2 1 2

G major.
Sol majeur.

1st Pos.
1^{re} Pos.

4th Pos.
4^{me} Pos.

4 3 1 4 2

1 3

Allegretto.

7.

Musical score for exercise 7, marked *Allegretto*. The piece is in 3/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each. The first system includes fingering numbers (0, 3, 4, 1, 2, 3, 4, 1, 3, 1, 4, 1, 4) and a circled '0' above the first measure. The second system includes fingering numbers (4, 4, 1, 2, 4, 1, 4, 3, 2, 3, 3, 4, 4, 4, 1, 2, 4, 1, 4) and labels for positions: "4th Pos. 4^{me} Pos.", "2nd Pos. 2^{me} Pos.", and "half Pos. demi Pos.". The third system includes fingering numbers (3, 1, 2, 1, 4) and a circled '0' above the fifth measure, with additional numbers (2, 3, 4, 1, 2) below the staff.

Allegro.

8.

Musical score for exercise 8, marked *Allegro*. The piece is in 3/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each. The first system includes fingering numbers (1, 1) above the staff. The second system includes fingering numbers (1, 4, 2, 1, 4, 4, 0) above the staff and numbers (4, 2) below the staff. The third system includes fingering numbers (4, 4, 0) above the staff and numbers (3, 2) below the staff.

E minor.
Mi mineur.

Cantabile languido.

Moderato.

10.

1 2 1 2 4 2 4 1 1 2 4 2 1

p *ben legato*

half Pos.
demi Pos.

1 3 1 3 4

2nd Pos.
2^{me} Pos.

1 2 4 1 2 4 1 3 4 1 2 4

3rd Pos.
3^{me} Pos.

2nd Pos.
2^{me} Pos.

f

1 3 4

4th Pos.
4^{me} Pos.

2nd Pos.
2^{me} Pos.

half Pos.
demi Pos.

p

2nd Pos.
2^{me} Pos.

pp

D major.
Ré majeur.

Two staves of musical notation in D major, C time signature. The top staff contains a sequence of notes with fingerings 1 and 3. The bottom staff contains a sequence of notes with fingerings 4, 3, 1, 4.

Allegro moderato.

LEE.

System 11, marked *mf*. Two staves of musical notation. The top staff has notes with accents and fingerings 3, 1, 4. The bottom staff has notes with fingerings 1, 4, 2, 1, 3.

System 12. Two staves of musical notation. Position markings: "4th Pos. 4^{me} Pos.", "1st Pos. 1^{re} Pos.", "3rd Pos. 3^{me} Pos.".

System 13. Two staves of musical notation. Position markings: "2nd Pos. 2^{me} Pos.", "3rd Pos. 3^{me} Pos.".

System 14. Two staves of musical notation. Position markings: "2nd Pos. 2^{me} Pos.". Marked *mf*.

System 15. Two staves of musical notation. Fingerings 3, 4, 3, 1, 1 are visible above the top staff.

Allegro.

KUMMER.

12.

1 2 4 2 4 2 2 3 4 2 2 3 4 1 3 4 4

staccato

2 2 3 4 3 3 4 3 4 3 4 3

2nd Pos. 2^{me} Pos. 3

3rd Pos. 3^{me} Pos. 4 2 1

13.

Molto moderato.

2nd Pos. 2^{me} Pos.

half Pos. demi Pos.

4 2 1 3 4 2 1 1 1 4 3 1 1 3 2 4 2 2 1 2 1 3

legato

2 3 1 4 2 1 1 4 2 1 1 3 2 1 1 3 2 1 1 3 2 1

2nd Pos. 2^{me} Pos. 3rd Pos. 3^{me} Pos. 2nd Pos. 2^{me} Pos.

B minor.
Si mineur.

2 4 0 1 2 4 1 B C D E F G
Si Ut Ré Mi Fa Sol
1 2 1 2 3 1

half Pos. 2nd Pos. 4th Pos. 6th Pos.
demi Pos. 2^{me} Pos. 4^{me} Pos. 6^{me} Pos.

A La 2 B Si 3 A La 2 G Sol 4 F Fa 3 E Mi 1 D Ré 4 C Ut 3

4th Pos. 1st Pos.
4^{me} Pos. 1^{re} Pos.

Andante con moto.

LEE.

4th Pos. 3rd Pos.
4^{me} Pos. 3^{me} Pos.

4th Pos. 3rd Pos.
4^{me} Pos. 3^{me} Pos.

4th Pos. 3rd Pos.
4^{me} Pos. 3^{me} Pos.

4th Pos. 3rd Pos.
4^{me} Pos. 3^{me} Pos.

3rd string. 4th string.
3^{me} corde. 4^{me} corde.

3rd Pos. 3^{me} Pos.

Molto moderato.

KUMMER.

15.

The piano accompaniment consists of five systems of two staves each. The music is in 3/8 time and D major. The right hand features a melodic line with various fingering patterns (1, 4, 3, 2, 1, 4, 2, 1) and articulation marks. The left hand provides harmonic support with chords and moving lines. Position changes are indicated by '2nd Pos.', '3rd Pos.', and '4th Pos.' labels. The piece concludes with a final cadence.

A major.
La majeur.

4th Pos.
4me Pos.

The vocal line is written in a single staff with a treble clef and a key signature of two sharps (D major). It features a series of notes with corresponding solfège syllables and letter names. The notes are: A (La), G# (Sol#), F# (Fa#), E (Mi), D (Ré), C# (Ut#), B (Si), B (Si), C# (Ut#), D (Ré), E (Mi), F# (Fa#), G# (Sol#). The piece ends with a double bar line.

Andante cantabile.

LEE.

16.

Loure
Siren-dance
Loure. *dolce*

3rd Pos.
3^{me} Pos.

Allegro moderato.

KUMMER.

17.

2nd Pos.
2^{me} Pos.

3rd Pos.
3^{me} Pos.

3rd Pos.
3^{me} Pos.

18. Moderato.

F# minor.
Fa# mineur.

Andante.

LEE.

19.

dolce

3rd Pos.
3^{me} Pos.

4th Pos.
4^{me} Pos.

2nd Pos.
2^{me} Pos.

Moderato.

KUMMER.

20.

E major.
Mi majeur.

3rd Pos.
3^{me} Pos.

2nd Pos.
2^{me} Pos.

3rd Pos.
3^{me} Pos.

2nd Pos.
2^{me} Pos.

3rd Pos.
3^{me} Pos.

Andante sostenuto.

LEE.

21.

espressivo

p

3rd Pos.
3^{me} Pos.

3rd Pos.
3^{me} Pos.

4th Pos.
4^{me} Pos.

p

pp

3rd String.
3^{me} Corde.

KUMMER.

22.

Moderato.

2nd Pos.
2^{me} Pos.

3rd Pos.
3^{me} Pos.

half Pos.
demi Pos.

2nd Pos.
2^{me} Pos.

3rd Pos.
3^{me} Pos.

half Pos.
demi Pos.

C# minor.
Ut# mineur.

1 3 4 1 2 4 1 2 4 1 2 4 1 3 1 3 1 2 4

2nd Pos. 1st Pos. half Pos. 2nd Pos. 4th Pos.
2^{me} Pos. 1^{re} Pos. demi Pos. 2^{me} Pos. 4^{me} Pos.

2 1 4 2 1 4 2 1 4 2 1 4 3 1 4 3 1

1st Pos. 2nd Pos. 3rd Pos. half Pos.
1^{re} Pos. 2^{me} Pos. 3^{me} Pos. demi Pos.

Allegro agitato.

LEE.

23. *f*

p 3rd Pos. 3^{me} Pos.

p

f

2nd Pos.
2^{me} Pos.

3rd Pos.
3^{me} Pos.

4th Pos.
4^{me} Pos.

4th Pos.
4^{me} Pos.

Allegro.

KUMMER.

26.

3rd Pos.
3^{me} Pos.

3rd Pos.
3^{me} Pos.

4th Pos.
4^{me} Pos.

3rd Pos.
3^{me} Pos.

2nd Pos.
2^{me} Pos.

D minor.
Ré mineur.

4th Pos.
4^{me} Pos.

1st Pos.
1^{re} Pos.

Andante amoroso.

27. *p*

p *ad lib.*

Allegro.

28. 3rd Pos. 3^{me} Pos. 4th Pos. 4^{me} Pos. 2nd Pos. 2^{me} Pos. 3rd Pos. 3^{me} Pos. 3rd Pos. 3^{me} Pos.

3rd Pos. 3^{me} Pos. 1 4 2 1 2 4

Bb major.
Si b majeur.

1 2 1 2 4 1 2
3rd Pos. 3^{me} Pos. 6th Pos. 6^{me} Pos.

29. Allegro moderato.
dolce
p

3rd Pos. 3^{me} Pos. 2nd Pos. 2^{me} Pos. 4th 4^{me}

Pos. Pos.

f 3rd Pos. 3^{me} Pos. 2nd Pos. 2^{me} Pos.

dolce 4th Pos. 4^{me} Pos. *p*

p

p Pos.

Moderato.

KUMMER.

30.

G minor.
Sol mineur.

Cantabile languido.

31.

First system of musical notation. Treble clef (3/4 time) and bass clef. Fingerings: 2 4, 1 2, 2 1, 1 2 4, 4 3, 3 4, 4 3, 3 4, 4 3. *cresc.*

Second system of musical notation. Treble clef (3/4 time) and bass clef. *dol.* Fingerings: 1 2, 1 2, 1 2, 1, 1 4 2 1, 4 2 3 1 3 4, 3 2 3 4.

CANON.
Allegretto.

Third system of musical notation. Treble clef (3/4 time) and bass clef. Measure 32. Position markings: 3rd Pos. 3^{me} Pos., 2nd Pos. 2^{me} Pos., 4th Pos. 4^{me} Pos. *LEE.*

Fourth system of musical notation. Treble clef (3/4 time) and bass clef. Position markings: 3rd Pos. 3^{me} Pos. Fingerings: 2, 1 4 2, 1, 2 2.

Fifth system of musical notation. Treble clef (3/4 time) and bass clef. Position markings: 3rd Pos. 3^{me} Pos., 4th Pos. 4^{me} Pos., 4th Pos. 4^{me} Pos., 3rd 3^{me}.

Sixth system of musical notation. Treble clef (3/4 time) and bass clef. Position markings: Pos. Pos., 2nd Pos. 2^{me} Pos.

E♭ major.
Mi♭ majeur.

Moderato.

34. *p*

C minor.
Ut mineur.

4th Pos.
4^{me} Pos.

Allegretto grazioso.

LEE.

37. *dolce* *p*

3rd Pos.
3^{me} Pos.

4th Pos.
4^{me} Pos.

2nd Pos.
2^{me} Pos.

3rd string.
3^{me} corde.

3rd string.
3^{me} corde.

4th Pos.
4^{me} Pos.

3rd Pos.
3^{me} Pos.

4th String.
4^{me} Corde.

3rd string.
3^{me} corde.

Allegro animato.

38.

Musical score for measures 38-43. The piece is in 3/8 time and B-flat major. It features a piano accompaniment with a steady eighth-note bass line and a treble line with various melodic patterns. Measure 38 starts with a piano (*p*) dynamic. Measure 41 includes a *poco rit.* marking. Measure 43 is marked *a tempo*. Fingerings and articulation marks are present throughout.

Agitato con fierezza.

39.

Musical score for measures 39-43. The tempo and mood change to *Agitato con fierezza*. The piece is in 3/8 time and B-flat major. Measure 39 begins with a forte (*f*) dynamic and features a driving eighth-note melody in the treble and a bass line with chords. Measure 41 includes a *decresc.* marking. Measure 43 is marked *dim.*. Fingerings and articulation marks are present throughout.

A \flat major.
La \flat majeur.

1st Pos. 2nd Pos. 3rd Pos. 4th Pos. 5th Pos.
4^{me} Pos. 3^{me} Pos. 2^{me} Pos. 5^{me} Pos.

ROMANCE.
Andante affettuoso.

LEE.

40.

2nd Pos. 2^{me} Pos. 3rd Pos. 3^{me} Pos.
espressivo p

2nd Pos. 2^{me} Pos. 3rd Pos. 3^{me} Pos. 2nd Pos. 3rd Pos.
Pos. Pos. Pos. Pos. Pos. Pos.

2nd Pos. 2^{me} Pos. 3rd Pos. 6th Pos. 6^{me} Pos. p

Andante.

KUMMER.

41.

dol.

cresc.

p

F minor.
Fa mineur.

4th Pos.
4^{me} Pos.

3rd Pos.
3^{me} Pos.

4th Pos.
4^{me} Pos.

2nd Pos.
2^{me} Pos.

3rd Pos.
3^{me} Pos.

Lento.

LEE.

42.

4th Pos.
4^{me} Pos.

4th Pos.
4^{me} Pos.

2nd Pos.
2^{me} Pos. *dolce*

p

5th Pos. 3rd Pos.
5^{me} Pos. 3^{me} Pos.
2nd Pos. 3rd Pos.
2^{me} Pos. 3^{me} Pos.
1st Pos. 4th Pos. 2nd Pos.
1^{re} Pos. 4^{me} Pos. 2^{me} Pos.

3rd Pos. 3^{me} Pos.
4th Pos. 4^{me} Pos.

p

2nd Pos. 2^{me} Pos.

p

3/4

Moderato.

KUMMER.

43.

EXERCISE ON SYNCOPATION.

Exercice de la Syncope.

In studying this exercise, the pupil should accent slightly every note which has the mark >, letting the sound die away at once.

En travaillant cet exercice il faut accentuer un peu chaque note marquée par >, et laisser tout de suite éteindre le son.

Moderato. ROMBERG.

Allegro moderato. KUMMER.

EXERCISE ON DOTTED NOTES.

Exercice sur les notes pointées.

In the following exercise nearly the whole length of the bow must be used on the dotted note, stopping the bow near the point so as to play the semiquaver with the same bow, the whole of the bow must be used lightly and quickly for the quaver, the dotted note that follows being played close to the nut.

Il faut dans l'exercice suivant employer presque tout l'archet sur la note pointée, en l'arrêtant vers la pointe pour faire la double croche du même coup d'archet: employer tout l'archet avec légèreté et vitesse pour la croche, et faire la note pointée suivante près de la hausse.

Allegretto. LEE.

CHANGE OF BOWING.

Changement du coup d'archet.

The short note is played very lightly with the wrist, first with the down-bow, and then with the up-bow.

La note brève se fait très légèrement avec le poignet, la première fois en poussant, la deuxième en tirant.

EXERCISE.

Étude.

In order to obtain a good execution of this exercise in triplets, the pupil should give equal value and strength to each note.

Pour acquérir une bonne exécution de cette étude du triolet détaché, l'élève donnera à chaque note une valeur et une force égales.

Allegro.

The musical score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of 14 staves of music. The first staff begins with a triplet of eighth notes. The piece is marked 'Allegro'. The score includes various fingering numbers (1, 2, 3, 4) and articulation marks (accents, slurs) to guide the performer. The music is a study for detached triplets, as indicated by the French instruction.

De la petite note ou de l'appoggiatura.

The grace or appoggiatura note takes half the value of the note before which it is placed, and is known by its small size and also by the stem being placed above the note instead of below. When the grace note is placed before a note with a dot, it does not share the value of the dot, the latter belonging entirely to the note; so that the appoggiatura does not last longer than if the note had no dot. A sharp or flat alters the grace note only if placed before it, but it does not change the notes that follow on the same degree. Examples will be found in the following piece. When the grace note is to be shorter than the general rule admits of, it must be specially indicated. The grace note is always joined to the note it precedes.

La petite note a la moitié de la valeur de la note devant laquelle elle est placée et se reconnaît à sa petitesse et à ce que sa queue est au-dessus de la note, au lieu d'être comme à l'ordinaire au-dessous. Quand la petite note est placée devant une note qui a un point, la petite note ne partage pas la valeur du point, celui-ci appartient en entier à la note même; de façon que la petite note ne dure pas plus longtemps que si la note n'avait pas de point. Un dièse ou un bémol devant une petite note n'altère que celle-ci et nullement les notes du même degré qui suivent. On en trouvera des exemples dans le morceau suivant. Quand la petite note doit être plus brève que la règle générale ne le comporte, il faut que cela soit indiqué spécialement. Enfin la petite note se lie toujours avec celle qu'elle précède.

Tempo di menuetto.

ROMBERG.

The musical score consists of three systems of piano accompaniment. Each system has a treble and bass clef. The first system shows a treble staff with a 3/4 time signature and a key signature of one sharp (F#). The melody in the treble staff includes several grace notes (small notes with stems pointing up) placed before the main notes. The bass staff provides a simple harmonic accompaniment. The second system continues the piece with similar grace notes and accompaniment. The third system concludes the piece with a final cadence in the treble staff and a sustained bass note.

ON THE GROUPING OF GRACE NOTES.

Du gruppetto. (Groupe de petites notes.)

KUMMER.

The musical score is for a piece titled 'Gruppetto' by Kummer. It is written in a single system with a treble and bass clef. The time signature is common time (C). The treble staff features a series of grace notes (small notes with stems pointing up) grouped together and placed before the main notes of the melody. The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern.

EXERCISE ON GROUPS OF GRACE NOTES.

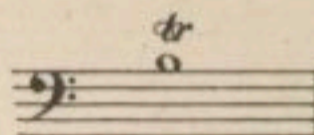
Exercice du Gruppetto.

Andante.

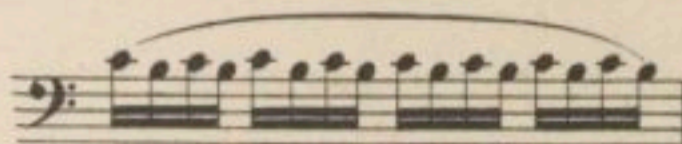
ON THE SHAKE.

Du Trille.

Of all the grace notes used in the execution of instrumental music, the shake is undoubtedly the most important, and the one most fitted to impart elegance to the player's style. It is almost always written with abbreviation as follows: *tr*. The sound above the note over which it is written, should be made to resound several times rapidly, so when the time is Allegro and the following sign occurs:



it should be played as in the exemple given:



this will very nearly show the rapidity with which it ought to be executed. If the time is slower, the shake must not on that account be played slower; on the contrary, the same rapidity must always be observed. The shake will be imperfect if not played thus.

De tous les ornemens employés dans l'exécution de la musique instrumentale, le Trille est, sans contredit, le plus important et celui qui donne le plus d'élégance au style de l'exécutant. On l'écrit presque toujours ainsi en abrégé: tr. On fait resonner rapidement et à plusieurs reprises le son supérieur à la note sur laquelle il est placé; lorsque l'on trouve ce signe:

et que la mesure est Allegro, on l'exécute de la manière suivante:

ce qui donne à peu près la mesure de la vitesse avec laquelle on doit le faire. Si la mesure est plus lente, on n'en fait pas pour cela le trille avec plus de lenteur; au contraire, on lui conserve toujours la même vitesse. Si on ne l'exécutait pas ainsi, le trille resterait imparfait.

EXERCISES ON THE SHAKE.

Exercices du Trille.

In order to execute a shake clearly and perfectly, the pupil should study it slowly taking care not to play from the wrist and also avoiding any stiffness. To make the shake a brilliant one, the fingers must fall on the string with elasticity with the same rapidity, producing a sharp sound.

Afin d'arriver à une belle exécution du trille, on doit l'étudier lentement, et éviter de le faire avec raideur ou du poignet. Il faut pour qu'il soit brillant, que les doigts tombent avec la même vitesse, avec élasticité et avec un léger claquement sur la corde.

Moderato. LEE.

The score consists of six systems of piano and bass clef staves. The first system is marked 'Moderato.' and includes the name 'LEE.' in the top right. The second system includes the name 'KUMMER.' in the top right. The score features various trill exercises with fingerings (1, 2, 3, 4) and dynamic markings such as 'p' and 'p4'. The exercises are designed to be studied slowly for clarity and then played with rapidity and elasticity for a brilliant sound.

EXERCISE ON THE BROKEN SHAKE (OR MORDENTE.)

Exercice du Trille brisé (ou mordant.)

The grace notes to be played quickly.
Les petites notes se font avec vitesse.

Moderato.

LEE.

The musical score is written for a single instrument in bass clef, 2/4 time, and G major. It consists of six systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes fingering numbers 1, 2, 3, and 4. The third system includes a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system ends with a double bar line.

EXERCISES AND SCALES ON DOUBLE STOPS.

Exercices et gammes en doubles notes.

In playing double stops, the pupil should study them slowly, being careful that each note is in perfect tune. The bow should be drawn evenly across two strings at once.

Pour bien exécuter les doubles notes, l'élève doit les étudier lentement en s'assurant de la justesse de chaque note séparément. Il faut que l'archet attaque les deux cordes avec égalité.

The page contains nine numbered exercises for double stops, each written on a bass clef staff. The exercises are as follows:

- Exercise 1:** Starts with a key signature of one sharp (F#). It consists of two measures of double stops, with fingerings like 1 4 4 1 and 2 2 4 4.
- Exercise 2:** Starts with a key signature of two sharps (F#, C#). It consists of two measures of double stops, with fingerings like 4 2 1 4 and 4 3 3 1.
- Exercise 3:** Starts with a key signature of one flat (Bb). It consists of two measures of double stops, with fingerings like 1 4 3 1 and 2 1 1 3.
- Exercise 4:** Starts with a key signature of two sharps (F#, C#). It consists of two measures of double stops, with fingerings like 1 4 3 4 and 4 1 1 4.
- Exercise 5:** Starts with a key signature of one sharp (F#). It consists of two measures of double stops, with fingerings like 1 4 3 4 and 4 2 1 4.
- Exercise 6:** Starts with a key signature of one sharp (F#). It consists of two measures of double stops, with fingerings like 3 4 1 3 and 4 2 1 4.
- Exercise 7:** Starts with a key signature of two sharps (F#, C#). It consists of two measures of double stops, with fingerings like 2 4 3 4 and 1 2 1 3.
- Exercise 8:** Starts with a key signature of one sharp (F#). It consists of two measures of double stops, with fingerings like 1 4 3 1 and 2 1 2 1.
- Exercise 9:** Starts with a key signature of one sharp (F#). It consists of two measures of double stops, with fingerings like 1 1 3 3 and 4 2 1 4.

MISCELLANEOUS EXERCISES.

Differents Exercices.

DUPORT.

A minor.
La mineur.

3rd Pos.)
3^{me} Pos.)

1 3 2 1 2 4 2 1 2 3 2 1 2 2 4 2 1

2nd Pos.)
2^{me} Pos.)

2 4 2 1 3 2 1 2 4 2 1 2 3 2 4 2 1 3 4 2 1 2 4 2

1 3 2 1 2 4 2 1 2 3 1 4 3 1 1 4 4 2 1

1 4 2 1 3 4 1 3 4 2

1 1 2 1 2 1 4

4 3 4 2 1 2 1 4 2 2 1 3 2 1 4 3 1 4 1 2 2 1 4 1 2

1 2 3 1 1 2 3 1 2 4 1 1 1 1 1

1 2 3 2 2 1 4 2 1 4 1 2 3 1 1 4 4 2 1

1st Pos.
1^{re} Pos.

C minor.
Ut mineur.

3 1 3 4 1 3 4 1 2 4 4 2 1 3

1 2 4 4 2

2 4 4 1 2 2 3 1 4 2

With the up-bow.
Poussez.

A major.
La majeur.

Musical score for A major (La majeur) in bass clef, common time. The score consists of eight staves of music. The first staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, often grouped with slurs. Fingering numbers (1, 2, 3, 4) are placed above the notes to indicate fingerings. The key signature has two sharps (F# and C#).

F major.
Fa majeur.

Musical score for F major (Fa majeur) in bass clef, 3/4 time. The score consists of three staves of music. The first staff begins with a bass clef and a 3/4 time signature. The music features a series of eighth and sixteenth notes, often grouped with slurs. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings. The key signature has one flat (Bb).

E major.
Mi majeur.

1 4 2 2 4 1 4 2 3 4 1 4 2 2 4

1 4 2 3 4 1 4 3 2 4 1 4 2 1 3 4 3 1 2 4 1

2 1 2 3 4 2 1 2 1 3 1 2

1 3 1 2 1 1 3 1 2 4 1 2 4

1 2 1 2 4 1 2 3 2 1 4 2 1 3 4 1 1

E \flat major.
Mi bémol majeur.

1 4 2 2 4 1 4 2 2 4 1 4 2 3 4

1 4 3 2 4 1 1 2 3 4 2 1 2

1 3 1 2 1 3 1 2 1 2 1

1 2 4 1 2 4 1 2 3 2 1 4 2 1 2 4 1

G minor.
Sol mineur.

This musical score is for the G minor scale (Sol mineur) in 3/4 time. It consists of 12 staves of music. The first staff is the treble clef, and the remaining 11 staves are the bass clef. The key signature has two flats (Bb and Eb). The score includes various musical notations such as slurs, accents, and fingerings (numbers 1-4). The piece concludes with a double bar line and repeat dots.

This page contains ten staves of musical notation for a string quartet. The notation is arranged in pairs of staves, with the upper staff of each pair in a higher clef (likely C1 or C2) and the lower staff in a lower clef (likely C3 or C4). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Above the notes, there are labels for fingerings and articulations, such as "4th String.)", "4me Corde.)", "3rd)", "3me)", "2nd)", "2me)", "1st)", "1re)", "2nd)", "2me)", and "3rd)", "3me)". The music is divided into measures by vertical bar lines, and there are repeat signs at the end of some sections. The overall style is that of a classical string quartet score.

EXERCISE FOR THE 4th FINGER.*Exercice pour le quatrième doigt.*

The fourth finger must be stretched out without displacing the hand.

Il faut étendre le quatrième doigt sans déplacer la main.

SCALES WITH PREPARED THUMB POSITIONS.

Gammes pour préparer le démanché.

In ascending the thumb must slide on the notes without a jerk, following the other fingers lightly on the fingerboard.

En montant le pousse doit glisser sur les notes sans secousse, suivant légèrement les autres doigts sur la touche.

C major.
Ut majeur.

1st String.)
1^{re} Corde }
2 4 1 2

2nd String.)
2^{me} Corde }
Q 1 2 3 2 1 Q 3 2 1 Q 4 2 1 2 1 0 4

A minor.
La mineur.

1st String.)
1^{re} Corde }
Q 1 2 3 Q 1 2 3

2nd String.)
2^{me} Corde }
4 2 1 2 1 0 4

G major.
Sol majeur.

1st String.)
1^{re} Corde }
Q 1 2 Q 1 2 3 2 1 Q 3 2 1 Q 2 1 Q

2nd String.)
2^{me} Corde }
4 3 1 4

E minor.
Mi mineur.

1st String.)
1^{re} Corde }
Q 1 2 3 2 1 Q 3 2 1 Q

2nd String.)
2^{me} Corde }
3 4 3 1 4 3 1

D major.
Ré majeur.

1st String.)
1^{re} Corde }
Q 1 2 3 2 1 Q 3 2 1 Q

2nd String.)
2^{me} Corde }
4 2 1 4 3 1 0

EXERCISE IN THE THUMB POSITION.

Exercice à la position du pouce.

KUMMER.
3rd String.
3^{me} Corde.

Andante.

1st String. 1^{re} Corde.
2nd String. 2^{me} Corde.

3rd String. 3^{me} Corde.

EXERCISE.

Exercice.

To accustom the player to the thumb positions.
Pour s'habituer à prendre et à quitter les positions au pouce.

Allegro.

1st String. 1^{re} Corde.
2nd String. 2^{me} Corde.

1st String. 1^{re} Corde.
2nd String. 2^{me} Corde.

2nd String. 2^{me} Corde.
1st String. 1^{re} Corde.

2nd String. 2^{me} Corde.
3rd String. 3^{me} Corde.

Scherzando.

Violin part: *V*, *ò* 3 1 *ò* 3 2, 1 *ò*, 2 *ò* 3, *ò*

Piano part: *pizz.*

Other Bowings.
Changement du coup d'archet.

PASTORALE.
Allegretto.

LEE.

p

2nd String.
2me Corde.

ON THE STACCATO.

Staccato.

The staccato consists in several detached notes being played equally in one bow. The first note is played with the down bow drawing the bow to the point and pushing it back with short and powerful impulses, without leaving the string. In doing this, the first finger only must press a little on the stick, and all stiffness must be avoided. The pupil must practise first slowly, stopping the bow at every note and using as small a length of bow as possible. The compass is in proportion to the number of notes.

Le staccato consiste à piquer plusieurs notes avec égalité du même coup d'archet. On tire la première note jusq'à la pointe de l'archet et on pousse les autres en donnant des petites secousses courtes et sèches sans quitter la corde. Il faut éviter de le faire avec raideur, en pressant sur la baguette seulement avec le premier doigt. L'élève étudiera d'abord lentement, en arrêtant l'archet à chaque note, et en employant le moins d'archet possible. L'étendue se proportionne au nombre des notes.



Moderato.

KUMMER.

Arpèges.

To play a good arpeggio, the pupil must begin by practising it very slowly, using at first the whole length of the bow. Great flexibility of the wrist and lightness being indispensable to execute an arpeggio, the pupil must avoid all movement of the elbow and of the upper part of the arm.

The lowest note is always accented a little. The fingers should not be raised unnecessarily, and in changing the chord, it is essential to place them simultaneously on the strings.

Pour bien exécuter l'arpège l'élève commencera par l'étudier bien lentement, en employant d'abord tout l'archet. La légèreté, et la plus grande souplesse du poignet étant indispensables pour faire l'arpège il faut éviter tout mouvement du coude et de la partie supérieure du bras.

On marque toujours un peu la note grave. Il ne faut pas lever les doigts sans nécessité; enfin il est très essentiel de les placer tous en même temps, en changeant d'accord.

ARPEGGIOS ON TWO AND THREE STRINGS.

Arpèges sur deux et trois cordes.

The musical score consists of six systems, each with a piano (p) and bass clef staff. The exercises are as follows:

- System 1:** Piano staff starts with a *p* dynamic. Bass clef staff has a whole note chord. Arpeggios are shown in the piano staff with fingerings 1, 2, 3, 4.
- System 2:** Similar structure to System 1, with different chordal accompaniment in the bass clef.
- System 3:** Features more complex arpeggio patterns in the piano staff, with fingerings like 4, 1, 3, 2, 4, 1.
- System 4:** Continues the arpeggio exercises with various fingerings and chord changes.
- System 5:** Shows arpeggios with fingerings 1, 2, 3, 4 and 1, 2, 3, 4.
- System 6:** Final system with arpeggios and a concluding chord in the bass clef.

ARPEGGIOS ON FOUR STRINGS.

Arpèges sur quatre cordes.

Allegro.

p 2nd String.
2^{me} Corde.

cresc.

f

p

pp dim.

The main score consists of two systems of grand staff notation. Each system has a bass clef on the left and a treble clef on the right. The music is in common time (C) and features a series of arpeggiated chords. The first system starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The second system begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The third system concludes with a pianissimo (*pp*) and *dim.* (diminuendo) marking. Fingering numbers (1-4) are indicated above many notes. A double bar line is present in the second system.

Changement du coup d'archet.
Varieties of Bowing.

1 2

6018

Two examples of bowing variations are shown, labeled 1 and 2. Example 1 shows a specific arpeggiated pattern with a bowing stroke. Example 2 shows a different arpeggiated pattern with a bowing stroke. The number 6018 is printed below the examples.

ON HARMONICS.

Sons Harmoniques.

Harmonics are produced by gently touching the strings with the fingers, without pressing them firmly down.

To bring out harmonics clearly and with a full tone the most correct intonation is necessary.

TABLE of harmonics on the four strings, ascending and descending, beginning at the first octave on the middle of the string. Harmonics are designated thus: 0

On produit les sons harmoniques en posant les doigts légèrement sur les cordes et sans les presser.

Il faut la plus juste intonation pour les faire sortir avec clarté et plénitude.

TABLEAU des sons harmoniques sur les quatre cordes, en montant et en descendant, à partir de la première Octave qui se trouve sur le milieu de la corde. On designe les sons harmoniques par, 0

ASCENDING.

En montant.

A String.
Corde de La.

G String.
Corde de Sol.

D String.
Corde de Ré.

C String.
Corde d'Ut.

DESCENDING.

En Descendant.

A String.
Corde de La.

Execution.
Execution.

Effect.
Effet.

D String.
Corde de Ré.

Execution.
Execution.

Effect.
Effet.

G String.
Corde de Sol.

Execution.
Execution.

Effect.
Effet.

C String.
Corde d'Ut.

Execution.
Execution.

Effect.
Effet.

EXERCISE IN NATURAL HARMONICS.

Allegretto. *Exercice en sons harmoniques naturels.*

LEE.

EXERCISE IN NATURAL AND ARTIFICIAL HARMONICS.

Exercice en sons harmoniques naturels et artificiels.

Artificial harmonics are produced by placing the first finger firmly on the string, and at the same time, and on the same string, the fourth finger is lightly laid on at an interval of a fourth above the note taken by the first finger; this makes the harmonic which sounds a double octave above the note occupied by the first finger. The thumb and third finger are both used. Artificial harmonics are designated by two notes written one above the other.

On produit les sons harmoniques artificiels en plaçant en même temps et sur la même corde le premier doigt qu'on appuie avec fermeté, et le quatrième doigt qu'on pose légèrement sur la quarte du ton pris par le premier doigt, ce qui produit l'harmonique à la double octave du son touché par le premier doigt. On se sert également du pouce et du troisième doigt. Les sons harmoniques artificiels sont désignés par deux notes écrites l'une au dessus de l'autre.

2 1 2 4 4 1

4 1 4 4 1

1st String.
1^{re} Corde.

3 3 3 3 3 3 3 3

3rd String.
3^{me} Corde.

4 4 3 3 3 3 3

3rd String.
3^{me} Corde.

2nd String.
2^{me} Corde.

1st String.
1^{re} Corde.

4 4 2 1 4 4 2 1 4 1 4

EXERCISE ON ASCENDING AND DESCENDING HARMONICS.

Exercice en sons harmoniques montant et descendant.

WITH BROADNESS.

AVEC LARGEUR.

A. PIATTI.

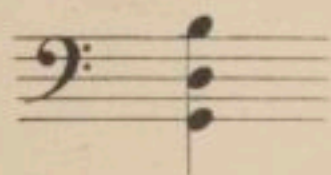
Moderato.

The musical score is written in G major (one sharp) and 2/4 time. It consists of ten staves. The first nine staves are in bass clef, and the tenth is in treble clef. The tempo is marked 'Moderato'. The exercise involves ascending and descending harmonic patterns. Fingerings (1-4) are indicated above notes. Dynamics include *p*, *f*, *mf*, and *f*. Specific markings include '2nd 2me', '3rd 3me', '1st 1re', '2nd 2me', '3rd 3me', '4th 4me', and '3rd 3me'.

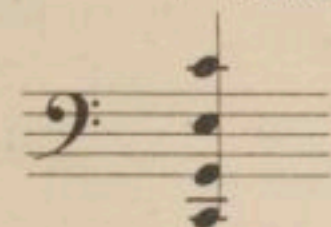
ON THE PIZZICATO.

Du Pizzicato.

PIZZICARE means: to pinch. The word Pizzicare must be understood to signify pinching the string from left to right with the first or second finger of the right hand, the thumb resting on the neck beside the C string, the bow in the right hand being turned round in such a way that the nut will be pressed close to the palm of the hand by the third and fourth fingers. This position is the best, as it admits of the bow being replaced to its original position as soon as the Pizzicato terminates and this sign occurs: COLL' ARCO with the bow. When chords like the following occur,



B must be pulled with the second finger, D with the first finger and G with the tip of the thumb which is pressed against the two fingers. In the following chord of four notes



the highest note C must be played with the second finger, E with the first finger C and G with the tip of the thumb pressed against the two fingers. The loudest Pizzicato can be obtained at the distance of an inch from the end of the fingerboard, at the side of the bridge.

PIZZICARE signifie: PINCER. On entend donc par Pizzicato un pincement de la corde avec le doigt (l'index ou le doigt du milieu) de la main droite, dans une direction de la gauche à la droite, en appuyant le ponce au manche, à côté de la corde d'Ut, et en faisant tourner l'archet dans la main droite, de manière que la hausse se trouve serrée contre le plat de cette main droite par le troisième et le quatrième doigt. Cette position est la meilleure parcequ'elle permet de remettre l'archet dans sa première direction, aussitôt que le PIZZICATO est terminé, et qu'on trouve écrit: COLL' ARCO, avec l'archet. Quand il paraît des accords pareils à celui-ci,

on pince le Si avec le deuxième doigt, le Ré avec l'index, le Sol avec le bout du ponce, serré contre les deux doigts. Quand il se présente des accords avec quatre sons comme:

on pince également le son le plus élevé, l'Ut, avec le second doigt, le Mi avec l'index, l'Ut et Sol avec le bout du ponce, serré contre les deux doigts. On obtient le son le plus fort du PIZZICATO, à la distance d'un ponce du bout de la touche, du côté du chevalet.

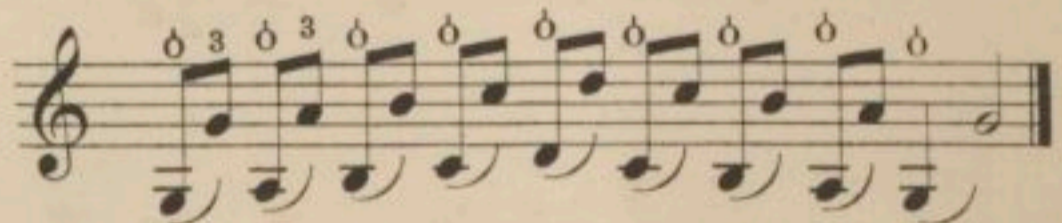
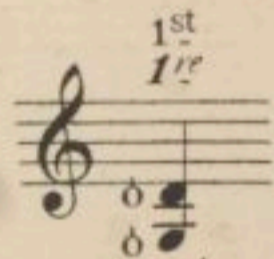
EXERCISES IN OCTAVES.

Exercices d'octaves.

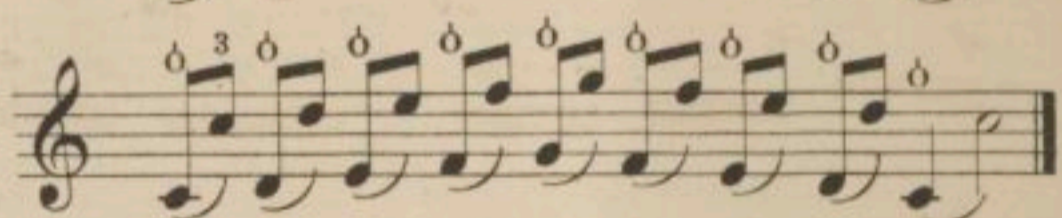
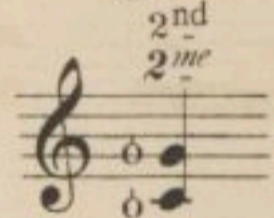
In practising octaves, care must be taken to move the thumb and third finger forward at the same time. The intervening space diminishes in ascending, and augments in descending.

En étudiant les octaves, il faut avoir soin d'avancer le pouce et le troisième doigt en même temps. L'intervalle diminue en montant, augmente en descendant.

Thumb position.
Position du pouce.



Thumb position.
Position du pouce.



CHANGES OF BOWING.

Changement des coups d'archet.

1.

2.

3.

4.

STUDY.

Étude.

Tempo ad libitum.

The musical score is written for piano in 3/4 time, with a key signature of one flat (B-flat). It consists of five systems of two staves each. The right-hand part features a complex, flowing melody with many slurs and ties, while the left-hand part provides a steady accompaniment of eighth notes. The score includes dynamic markings such as *p* (piano), *segue legato*, *cresc.* (crescendo), and *f* (forte). Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the right hand.



First system of musical notation. The treble clef contains a melodic line with eighth-note patterns. The bass clef contains a bass line with a piano (*p*) dynamic marking. The key signature has one flat.

Second system of musical notation. The treble clef continues the melodic line with some chromaticism. The bass clef continues the bass line. The key signature has one flat.

Third system of musical notation. The treble clef continues the melodic line. The bass clef continues the bass line with a *cresc.* (crescendo) marking. The key signature has one flat.

Fourth system of musical notation. The treble clef continues the melodic line. The bass clef continues the bass line with a forte (*f*) dynamic marking. The key signature has one flat.

Fifth system of musical notation. The treble clef contains a melodic line with triplets, marked with 'ó 3 3 ó'. The bass clef contains a bass line with a first finger (*1*) marking. The key signature has one flat.

2 da
 3
 3 za
 3

2
2

1 ma
 3
 2 da
 3
 3
 cresc.

1
4

3
3

3
 p
 1
 b
 3

1
b
3

pp
 3
 4

ALL THE MAJOR AND MINOR SCALES WITHOUT APPLYING THE THUMB.

Gammes dans tous les tons majeurs et mineurs sans application du Pouce.

C major.
Ut majeur.

A minor.
La mineur.

G major.
Sol majeur.

E minor.
Mi mineur.

D major.
Ré majeur.

B minor.
Si mineur.

A major.
La majeur.

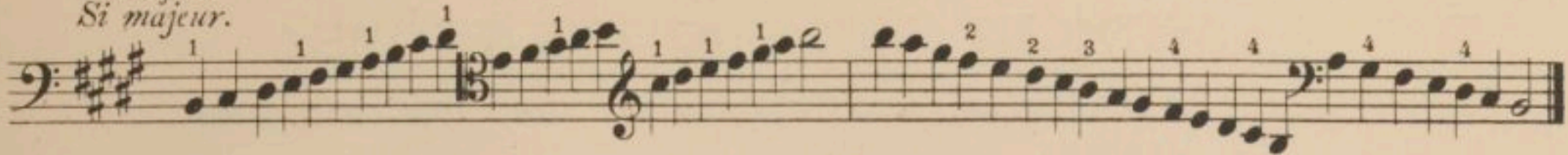
F# minor.
Fa# mineur.

E major.
Mi majeur.

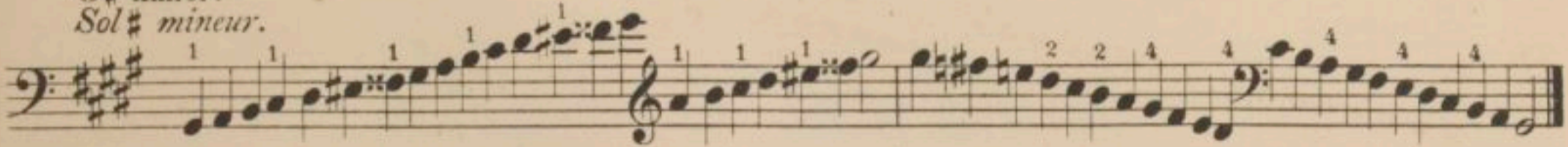
C# minor.
Ut# mineur.

The image displays ten musical staves, each representing a different scale. Each staff consists of three lines: a bass clef line on the left, a treble clef line in the middle, and a bass clef line on the right. The scales are: C major (Ut majeur), A minor (La mineur), G major (Sol majeur), E minor (Mi mineur), D major (Ré majeur), B minor (Si mineur), A major (La majeur), F# minor (Fa# mineur), E major (Mi majeur), and C# minor (Ut# mineur). Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The scales are written in a sequence that allows for continuous playing across the staves.

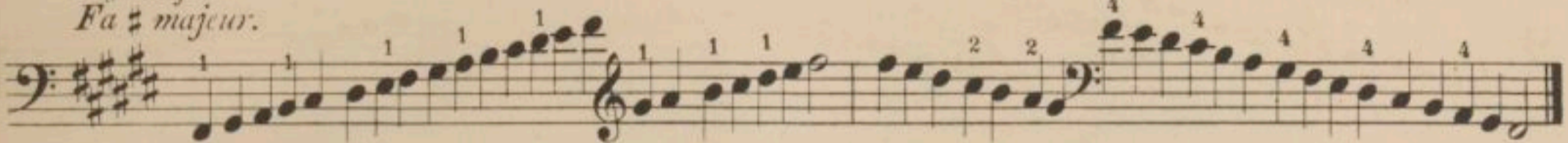
B major.
Si majeur.



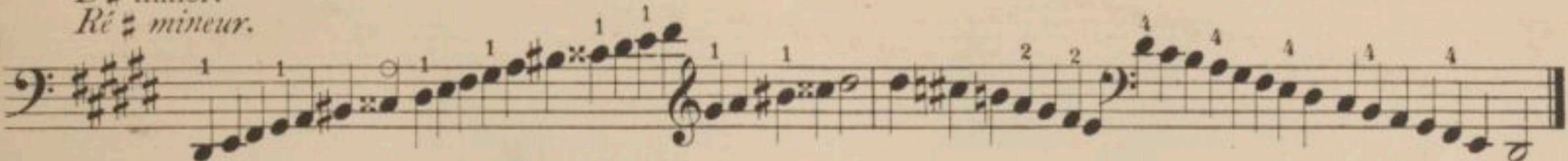
G# minor.
Sol# mineur.



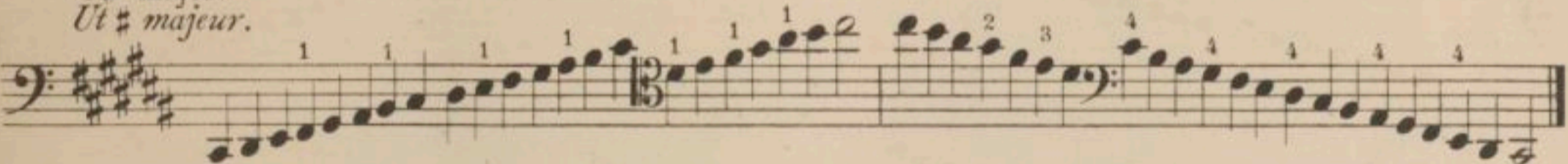
F# major.
Fa# majeur.



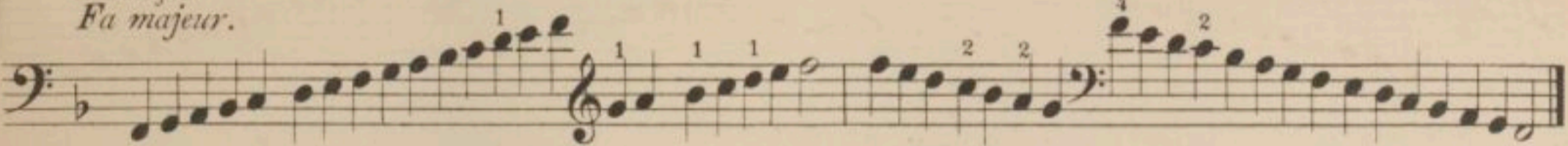
D# minor.
Re# mineur.



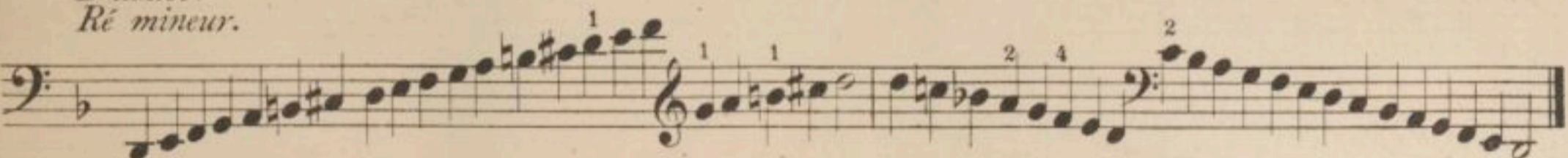
C# major.
Ut# majeur.



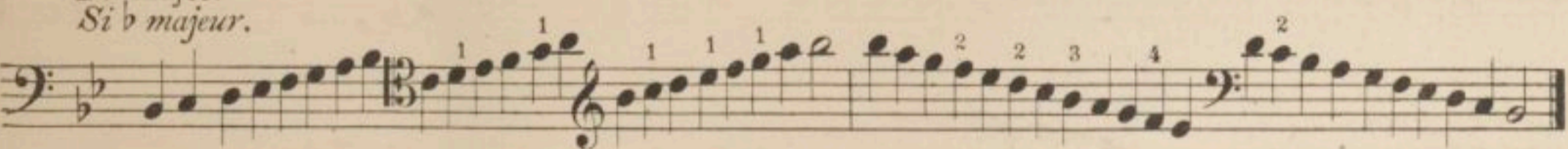
F major.
Fa majeur.



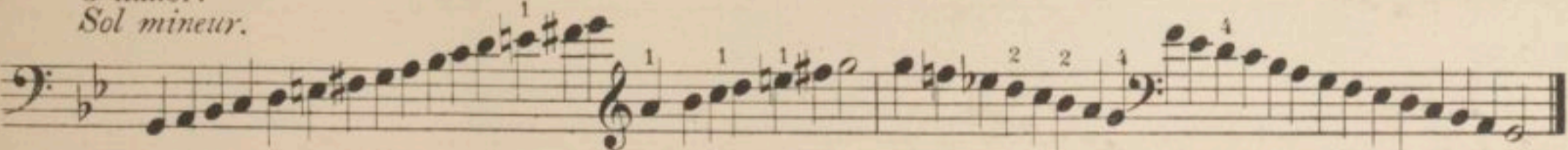
D minor.
Re mineur.



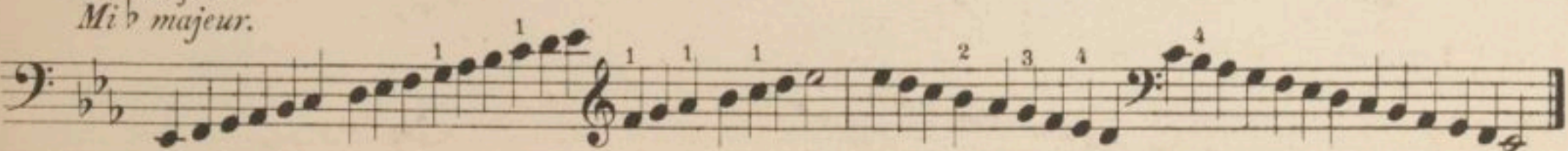
Bb major.
Si b majeur.



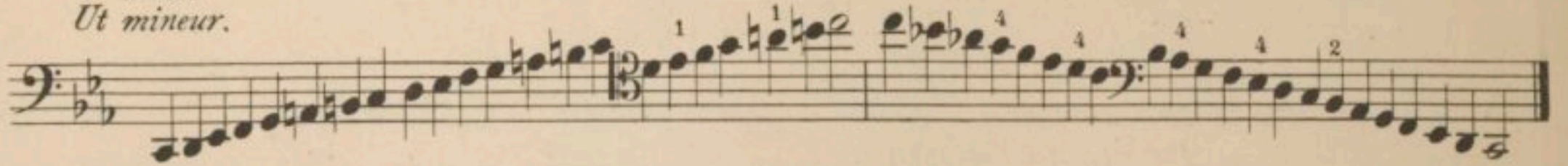
G minor.
Sol mineur.



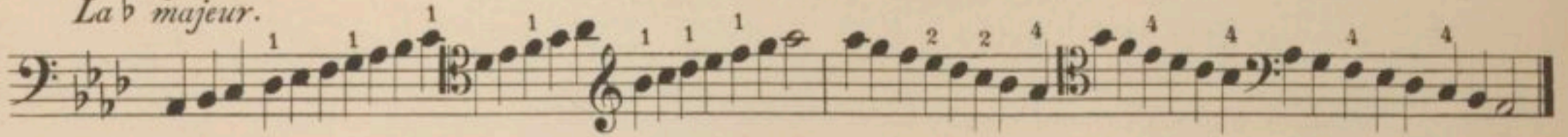
Eb major.
Mi b majeur.



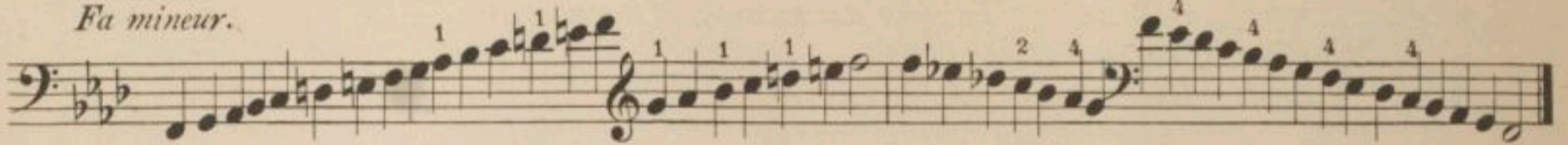
C minor.
Ut mineur.



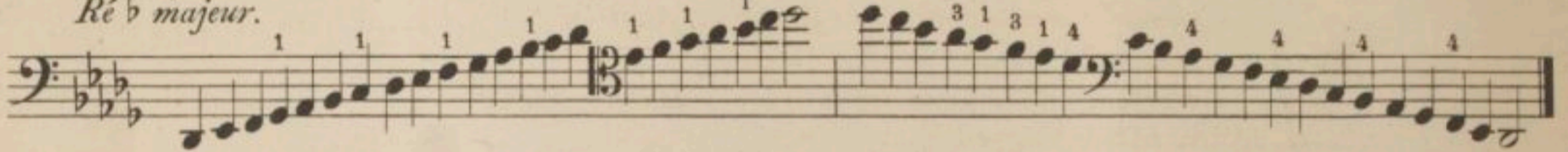
A^b major.
La^b majeur.



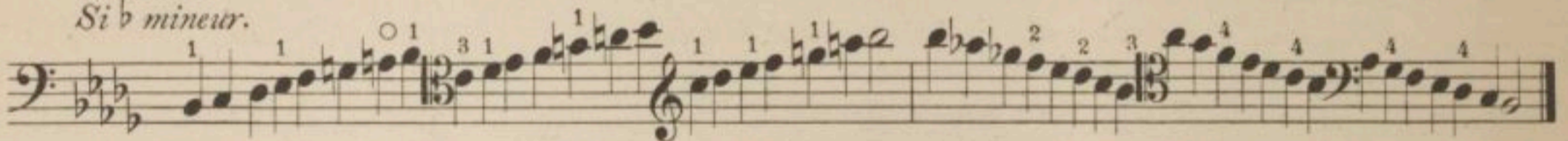
F minor.
Fa mineur.



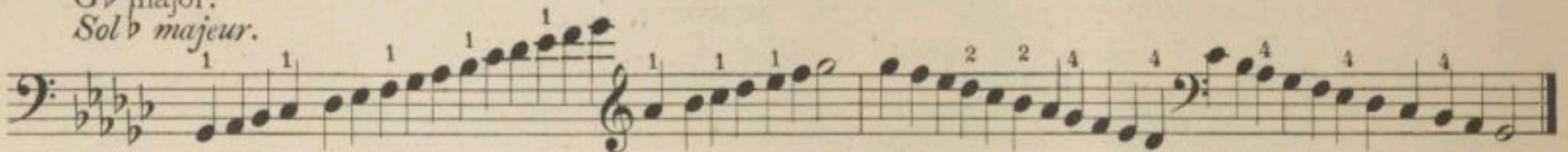
D^b major.
Ré^b majeur.



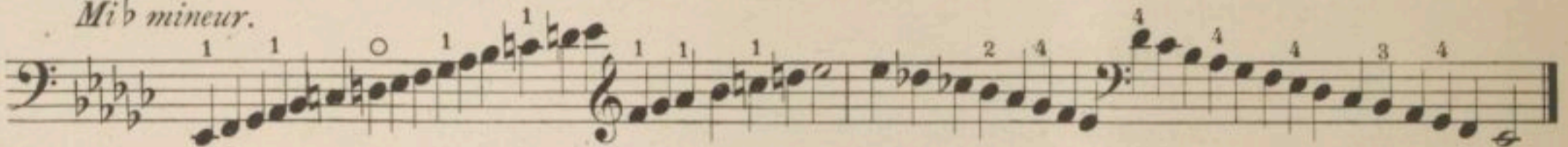
B^b minor.
Si^b mineur.



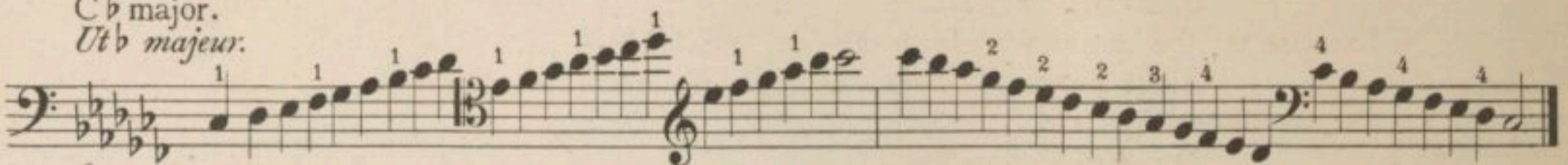
G^b major.
Sol^b majeur.



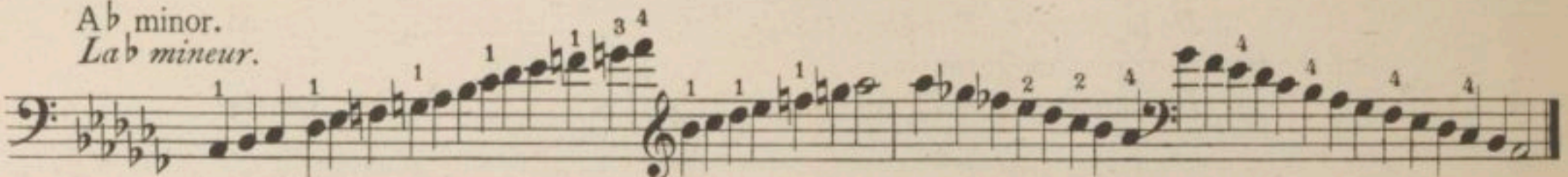
E^b minor.
Mi^b mineur.



C^b major.
Ut^b majeur.



A^b minor.
La^b mineur.



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